

AMERICAN

FEBRUARY 1958

Cinematographer

THE MAGAZINE OF MOTION PICTURE PHOTOGRAPHY



IN THIS ISSUE ...

• Location News Editor: John S.S.

• Shooting A Film For The First Time

• The Concentric Camera And Its Development

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PUBLICATION OF THE AMERICAN SOCIETY OF CINEMATOGRAPHERS

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ON THE COVER

RAY FENNSTROM, ASC, takes a light reading with his Narwood meter as assistant cameraman Dick Kelly adjusts anastoids on one of the eleven Cine Kodak Speed cameras that make up the Overcamer cinematographing unit that was used by Walt Disney Productions in film "The U.S.A. Is Overcamer", which will be exhibited at the coming Brussels World's Fair. Fennstrom's story about the assignment begins on page 92 of this issue.

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INDUSTRY NEWS

**News briefs of
industry activities,
products and progress**

One-third of the 411 feature films eligible to compete for the Academy of Motion Picture Arts & Sciences' 30th Annual "Oscar" awards were made abroad. According to an Academy survey, 126 or almost 35% were made overseas either by American companies or by overseas producers. Of the 126 rhizoids, 55 are from England. France was next highest with 18.

"Oscar" award presentations will be made by the Academy in Hollywood the night of March 26th. The event will be telecast nationally.

There's still life in 3-D movies, according to Universal-International Pictures, which is reissuing two of its 3-D horror pictures, "It Came From Outer Space" and "Creature From Black Lagoon," as a result of successful trial runs of each film both first released in 1953.

Negative shot by producers of TV films is running about three times that being

converted by feature film producers, according to film laboratory processing figures. A recent estimate indicates that between 150,000 and 200,000 feet of negative is being shot daily in the production of television films.

Panavision's new Auto Panastar Anamorphic lenses for CinemaScope 35mm photography were designed expressly to eliminate all cleanup distortion of facial features common in anamorphic cinematography—allowing free camera movement, including dolly-in for closeups, according to Panavision's president Robert E. Gottschalk.

MGM reportedly has ordered four sets of the lenses, which will be used in filming "Green Mansions." Joseph Ruttenberg, A.S.C., is scheduled to direct the photography.

More proposals for membership were received by the Academy of Motion Picture Arts & Sciences, Hollywood, during

December, 1957, than in any other single month in history. Total membership now stands at 2,068—highest ever.

Among the new members accepted by the Academy last year, 31 were cinematographers.

Charles Ross, Inc., well-known as a supplier of lighting, grip equipment, prop and generator trucks to the industry, will celebrate their 33th anniversary in March. The company is located at 333 West 52nd St., New York City. The founder, Charles Ross, who died in 1952 at the age of 63, started the company when in his early twenties.

Figures for 1957 show that the motion picture industry held up well as compared to the 1956 business level, according to Nathan D. Golden, Director of the Scientific Motion Picture and Photographic Products Division, Business and Defense Services Administration, U.S. Department of Commerce. Production of feature films increased and attendance and boxoffice receipts are estimated at about the same level as during 1956.

The U.S. motion picture industry is considered one of the leading industries of the nation, representing a capital investment of close to three billion dollars.

(Continued on Page 118)

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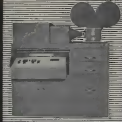
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WHAT'S NEW

(Continued from Page 76)

than 3" and a field of view of about 80°. Typical use is cinematography in checking high intensities in various spots within a set in order to establish proper contrasts. Meter is calibrated for all photographic uses, also in Foot-Lamberts for use in technical applications.

Meter employs a photo-crystal and tiny mercury batteries as power supply.

Descriptive literature is available by writing Focometer Corp., and mentioning *American Cinematographer* magazine.



Multiple Selector Switch

CHE Electronics Co., Inc., 3601 No. Howard St., Philadelphia 33, Pa., announces a new heavy-duty selector switch (see cat above) which consists of four standard plug outlets—each controlled by its own switch. Each pair (switch and outlet) is a contrasting color for quick identification. Unit provides handy control center for four separate pieces of equipment such as camera, recorder, photo lamp, etc. Comes equipped with 16-foot neoprene heater cord and fused plug. It is rated at 15 amps, 115 volts.

Equipment Catalog

Cinekad Engineering Co., 500 West 52nd St., New York 19, N.Y., announces availability of a new 28-page catalog describing the company's complete line of Cinekad motion picture and television equipment. Copy may be obtained free by writing the company and mentioning *American Cinematographer* magazine.

Lens Cleaner

Kodak Kodak Co. announces a new restainer for its recently-introduced Kodak Lens Cleaner—a convenient plastic square-type bottle that holds one ounce of cleaner. Slight pressure squeezes out right amount of fluid required to remove smudges, dust or fingerprints from camera or projector lenses. Recommended for spectacle lenses, too.

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News briefs about the A.S.C.,
its members, and important
industry personalities



THE AIC HOSTED the members of Air Force's 1352nd Squadron at its January meeting. In this photo are (from l. to r.) John E. Harwood, Capt. A. D. Cusack, P. Wilson, and Harry Perry, A.S.C. In center photo: Lt. Col. James P. Warndorf, A.S.C. president Burnett



Guffy, Richard Welch, International President of IATSE, and Arthur Miller, A.S.C. In third photo, Major Thorne A. Mark, India G. Elford, and Bud Mahr, A.S.C., discuss their respective "bitting" on the dinner menu cover



OUTSIDE A.S.C. clubhouse, Lt. Col. Warndorf and wife demonstrate camera technique used by his group in filming aerial shots for "Thunderbolt"

A slick 20-minute color motion picture, "Thunderbolt," stole the show at the January meeting of American Society of Cinematographers in competition with a distinguished guest list, many of whom were identified in the production of the film.

Honored guests were officers and civilian personnel of the 1352nd Motion Picture Squadron of the U.S. Air Force whose headquarters are atop Lookout Mountain in the Hollywood hills. Included were Lt. Colonel James P. Warndorf, Commander; Major Sherwood A. Mark, Capt. A. D. Cusack, Jr., Mr. John E. Norwood, Mr. Leslie G. Elliott, and Mr. Harry Perry, A.S.C., who until recently was attached to the Squadron as a civilian cinematographer.

Still another feature of the evening was demonstration of the unique "tracking" mount for cameras which was used in making the spectacular follow shots of acrobatic jet planes in flight.

A.S.C. President Burnett Guffy presided and introduced Lt. Col. Warndorf, who explained the activities of his motion picture production group. Close to 2 million feet of negative is average yearly consumption of his squadron. Warndorf said, whose filmmaking assignments include the photographing of armed services' action and hydrogen Bomb tests.

As we go to press members of the Academy of Motion Picture Arts and Sciences are balloting to select the nominees for

1957 Academy Awards in various categories of motion picture production from among the preliminary lists of contenders in the category of Cinematography, for which only one "Oscar" will be awarded this year, the following 10 productions and their respective cinematographers were voted in the preliminary balloting:

"Peyton Place," William Miller, A.S.C. (20th Cent-Fox).

"Fanny Face," Ray June, A.S.C. (Paramount).

"An Affair to Remember," Milton Krasner, A.S.C. (20th Cent-Fox).

"Bay On A Dolphin," Milton Krasner, A.S.C. (20th Cent-Fox).

"Seven Wonders of the World," Harry Squire, A.S.C., and Geyne Rescher, A.S.C. (Cinema Productions).

"The Bridge on the River Kwai," Jack Hildyard, B.S.C. (Columbia Pictures).

"Sayonara," Ellsworth Fredricks, A.S.C. (Warner Brothers).

"Gunfight At The OK Corral," Charles Lang, Jr., A.S.C. (Paramount).

"Les Girls," Robert Surtees, A.S.C. (MGM).

"Pal Joey," Harold Lupton, A.S.C. (Columbia).

All ten productions are in color, marking the first time in history that a black-and-white production has not been among the initial ten films placed on the preliminary list.

From among this list of films, Acad-

(Continued on Page 123)



AT ANOTHER guest table, veteran cinematographer Arthur Ellison, A.S.C. (right foreground) emphasizes a point in discussion with Joe Becker, visiting from N. Y., where he's Business Mgr. of Local 444 of the IATSE

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Model 16, RL, 16mm \$225
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FILM NUMBERING PAYS OFF

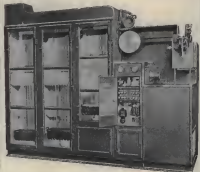


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Technical QUESTIONS & ANSWERS



Conducted by Walter Druze, A.S.C.

QUESTIONS relating to cinematography or other phases of film production are invited from readers and will be answered by letter by Walter Druze or by other qualified members of the American Society of Cinematographers. Questions and answers considered of general interest will appear in this column.—Ed

Q While I'm convinced that the incident method of assessing exposure is superior to that of reflected light measurement, I cannot get my Narwood incident light meter to correspond with my Weston meter on the final exposure determination for the shot to be taken. In fairness to both meters I have made extensive tests; those made based on my Narwood meter always are over-exposed.

In using the Narwood meter, I have directed it at the subject-matter with the photometer in place, also using only the photometer.

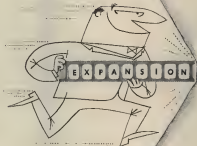
I am now about to undertake extensive photography indoors in a studio and would like to use the incident light meter, which I feel should enable me to balance contrast better and make it easy to work with key light as the basis for exposure. How can I do this?
—F. J. B., Sydney, Australia.

Answer: Your statement that you "have directed the Narwood meter at the subject matter" indicates the root of your problem. You have not been using this meter correctly.

Instead of pointing it at the subject, the Narwood meter should be held close to the subject with the hemispherical pointed toward the camera. Incident light is the light falling upon the subject and can only be measured in this way. What the Narwood incident light meter does is to evaluate all of the light which is photographically effective on the subject.

When the Narwood meter is used in this manner, it will indicate, with one reading only, the correct *f*/stop to use for the prevailing light condition and subject-matter to be photographed.

Since reflected-light type meters are strongly affected by variations in subject brightness or variations in brightness within a scene, it is often recommended that a number of readings be taken from various positions in order to get



(Continued on Page 86)

TECHNICAL QUESTIONS AND ANSWERS

(Continued from Page 82)

an average overall exposure reading—obviously a time-consuming process.—*Don Norwood, A.S.C., Associate.*

Q I am considering a formula for the preservation of acetate film, which I clipped from an issue of *American Cinematographer* in the mid-30's. Would a formula of this type work equally well for nitrate film? If not, what do you recommend?—*J. E. R., Peoria City, Okla.*

Answer: Presuming that you are interested in long-term storage of film, we know of no film coating or chemical treatments which will act as an effective preservative for nitrate or acetate film.

If you are concerned with a high degree of image-permanence, removal of residual by-products of development is especially important. This subject is discussed in detail in *American Standard PB48-1963*, titled "Method of Determining Thiosulfate Content of Photographic Films."

Rigid control of storage conditions is the best insurance for long-term preservation of any film already on hand. On this subject, *American Standard PB54-1967*, "Practice for Storage of Microfilm," describes both commercial and archival practices for such films. While the standard is not written to cover motion picture films in general, much helpful data is supplied. Both standards referred to are obtainable from *American Standards Association*, 70 East 45th St., New York 17, N.Y.—*Roddy Meyer, A.S.C., Associate, DuPont Photo Products Division.*

Q I would like to inquire about the lighting method that was employed in making a certain "Gypsy" low commercial I recently saw on television. In the beginning, several words appear jumping or dancing across the screen against a black background. Could an amateur movie maker achieve a similar effect with cine equipment?—*C. F. R., Rockingham, Calif.*

Answer: One way in which you can produce the effect described is to use animation. Letter the text on transparent acetate rolls and shoot one frame at a time, moving the rolls progressively across the screen area. Next step is to make a print of the resulting negative and double it with the background optically.—*Ray Mercer, A.S.C.*

Q Please give details about using the traveling matte process in the production of a training film, which we are about to undertake for a local client. Is equipment for this kind of work available on the market?—*M. J. J., Lebanon, Pa.*

Answer: The process of making traveling mattes is a highly technical pro-

cedure in which the skill and experience of the optical effects cameraman is as important as high precision in the optical printer required to do this work.

There are several methods of making traveling mattes. Those most commonly employed and available to anyone are described in detail in an article on *Special Photographic Effects* by Ray Kellogg and L. E. Abbott in the October, 1957, issue of this magazine.

The Producers Service Co., 2704 W. Olive, Burbank, Calif., manufacture two types of optical printers and also a printer designed solely for compositing traveling mattes. Optical printers are also available from J. G. Saltzman, Inc., 480 Lexington Ave., New York, and from Animation Equipment Corp., 33 Hudson St., New Rochelle, N.Y.

Such equipment is quite expensive. However, it is sometimes available on long-term lease. Unless you are contemplating a large number of traveling mattes and unless you have easy access to competent laboratory facilities (which are highly important to this process) it would be far cheaper for you to send your traveling matte work to some recognized optical effects laboratory.—*Glorance Sliker, A.S.C., 204 Century-Fax Studio.*

Q What ASA speed is considered correct for Super 8 "Supers"? I have heard speeds quoted for this emulsion ranging from ASA 250 to ASA 500.—*P. A. R., Denver, Colo.*

Answer: DuPont's recommended rating for "Superior" 4 is ASA 250. However, a rating based on negatives which print mediocre in Hollywood's commercial laboratories will run closer to ASA 350.

The question of the right exposure to use on street night scenes cannot be answered in general terms. Average illumination levels can vary widely from street to street. Levels in one block of a given street can range from very bright store fronts and electric signs to deep shadows on the other end of the block. The choice of exposure will depend on what the photographer wants to get out of the shot. Under some circumstances, very effective results can be obtained from exposures which, from necessity, are far below what would be considered normal. In case of doubt, preliminary light level measurements in areas of prime interest could be helpful.—*John W. DuPont, A.S.C., Associate, DuPont Photo Products Division.*

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**CINE EQUIPMENT
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Photographic Assignments

Who, where and what the industry's cameramen were shooting last month.

*Asterisks indicate tentative film production.

ACADEMY ARTISTS

- **WILLIAM WHITNEY, ASC**, "Queen of the Universe" with Zsa Zsa Gabor and Kent Rogers. Edward Bernds, director.
- **FRANK MARLETTE**, "The Astonishing Light Woman" with Allison Hayes and William Shatner. Nathan Hertz, director.
- **ALAN CLYDE, ASC**, "Frankenstein—1970" with Boris Karloff and Tim Duggan. Harold Koch, director.

AMERICAN NATIONAL

- **EDWARD GRONICER, ASC**, "Highway Patrol" (Ziv-TV) with Frederick Cleveland. Louis Brogan, director. "Sea Hunt" (Ziv-TV) Various directors.
- **BOB HORTMAN**, "Harbor Command" (Ziv-TV) with Wendell Corey. Various directors. "Target" (Ziv-TV) Jack Ruckhberg, director.
- **MORRIS ARKIN**, "Police Doctor" (Ziv-TV) Harry Kader, director. "Highway Patrol" (Ziv-TV) Various directors. "Bandolero Story" (Ziv-TV) Arthur Miller, director. "Target" (Ziv-TV) Sid Baker, director. "Dewey" (Ziv-TV) Eddie Davis, director.

- **CLAY FETTER**, "Thundering Trolley" (Ziv-TV) Various directors.

- **GUY MACWILLIAMS, ASC**, "Highway Patrol" (Ziv-TV) Jack Ruckhberg & Harry Belmont, directors.

- **RAY FOSTER, ASC**, "Thundering Trolley" (Ziv-TV) Walter Dugger, director.

CALIFORNIA STUDIOS

- **LEONARD ARNOLD, ASC**, "The Life of Riley" with William Bheadie. Jean Yarbrough, director.
- **LEONIE WHITE, ASC**, "Barns & Saddles—The Story of the Fells Cavalry" (Cald National Productions), Wm. Hole and R. Kessel, directors.
- **MARK MALACHUK, ASC**, "The Sound of Gun Fire" (Filmmaster Productions) Richard Whorf, director.
- **FRANK NORTHUP**, "Shaw Gun Will Tell" (Filmmaster Productions) Various directors.

COLUMBIA

- **BURRITT GUYER, ASC**, "We and the Colors" (Wm. Goetz Productions) shooting in France) with Danny Kaye and Carl Jungers. Peter Glenville, director.
- **IRVING LIPPWAX**, "Casey Jones" (Seven Gems), George Blais, director.
- **OWEN MORSE**, "The Key" (Highland Productions) shooting in England) with William Holden and Sophia Loren. Sir Carol Reed, director.

- **GARY AMOSER, ASC**, "Shirley Temple's Storybook" (Seven Gems), Robert Scullin, director.

- **JACK EYER**, "Let's Rock" (Columbia-Tenney Productions) shooting in N.Y.) with Julius LaRosa and Phyllis Newman. Harry Posner, producer-director.

- **FRANK JACKMAN**, "Teenage Story" with Mark Damon and Dorothy Johnson. Arthur DeLeon, director. "The Adventures of Rin Tin Tin" (Seven Gems) Wm. Bradshaw, director.

- **KIT CAMERON**, "Casey Jones" (Seven Gems) George Blais, director.

- **JOHN WATTS HOWE, ASC**, "Bell, Book and Candle" (Filmmaster Productions) with James Stewart, Kim Novak and Jack Lemmon. Richard Quine, director.

- **JAMES HANCOX**, "License for Love" (Fountain Film Productions in London) with Griffith Jones and Margaret Connell. Charles Saunders, director.

DE MONT PRODS

- **KENNETH PEACE, ASC**, "General Electric commercial" Jack De Niro, director.

WALT DISNEY

- **GORDON ABE, ASC**, "Zorro" with Guy Williams. Various directors.

FILMMASTERS STUDIOS

- **VERGE MILLER, ASC**, "You Bet Your Life" with Graciano Marx. Robert Davis.

FOX WISBURY AVE

- **LLOYD ARKIN, ASC**, "How to Marry a Millionaire" Various directors.
- **FRANK REGANAN, ASC**, "The Price Is Right Show" with Raymond Burr. Various directors.
- **CAROLINA VAN ENGER, ASC**, "Broken Angels" with John Lapina. Various directors. "Man Without a Gun" John Pryor, director.
- **WALLACE CHRYNING**, "Man Without a Gun" Various directors.

GENERAL SERVICE

- **JAMES VAN DYKE, ASC**, "Barns & Saddles" (McGadden Productions) with Gates Allen and George Ferris. Red Auerbach, director.
- **HARRY WELD, ASC**, "Bob Cummings Show" (Learner Productions) with Bob Cummings and Rosemary DeCamp. Bob Cummings, director.
- **NEAL BUCKLEY**, "The Adventures of Ozzie & Harriet" (Stage 5 Productions) with Ozzie Harmon, David & Ricky Nelson. Ozzie Nelson, director.

- **KENNETH PEACE, ASC**, "Poster & Graphic commercial" (Filmmaster Productions) Thelma Gladwin, director.

- **WALTER STRICK, ASC**, "Ford commercial" (Filmmaster Hollywood Productions) Thelma Gladwin, director. "Coke commercial" (Filmmaster Productions) Stan Pinner, director.

- **PHILIP TAYLOR, ASC**, "The People's Choice" (Fountain Productions) with Jackie Cooper and Pat Hingle. Jack Cooper, director.

GOLDWYN STUDIOS

- **NORMAN BERNHEIM, ASC**, "The Loneliest Young Man" (Leverier Productions) with Lonnie Young. Richard Morris, director.

INDEPENDENT

- **CHARLES LANG, ASC**, "Separate Tables" (Hoch-Millemeter for UA release) with Rita Hayworth, Deborah Kerr and David Niven. Delbert Mann, director.
- **BOB WILDER**, "Russell Hayden Productions" (Russell Hayden Productions), Oliver Drake, director.
- **SAM LEVITZ, ASC**, "The Foundation" (Paramount Productions for UA release) with Tom Andrews, Jack Palance and Marilee Karle. Jacques Tourneur, director.
- **KENNETH PEACE, ASC**, "The Vampire from Outer Space" (Vogue Productions for UA release) with Marshall Thompson and Sharon Smith. Edward Galt, director.

(Continued on Page 98)



AMERICAN SOCIETY OF CINEMATOGRAPHERS

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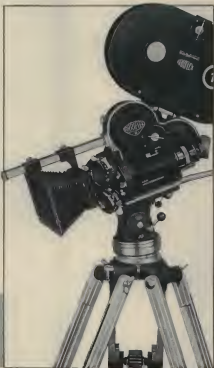
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PHOTOGRAPHIC ASSIGNMENTS

(Continued from Page 10)

- **FLORENCE CHERRY, ASC, "Madame Gas Kelly"** (American International Pictures) with Charles Bronson and Susan Cabot. Roger Corman, producer-director.
- **HAL MOORE, ASC, "The Gas Brothers"** (Towers Arts Prods. for EA release) with Audie Murphy and Gene Hall. Don Siegel, director.
- **ARTHUR FLOREMAN, "The Girl from 5,000 A.D."** (Ha Jolla Prods. shooting at Shennock Studios, Winter Garden, Fla.)
- **ARTHUR J. OBRIST, "The Pusher"** (Miso Prod. shooting at Mikros Studios, N.Y.) with Cathy Carbone, Doug Sargent and Susan Sompson. Gene Miford, director.

STV STUDIOS

- **STUART THOMPSON, ASC, "Lamia"** (Richt. Maxwell Prods.) with Jim Poynter and Gloria Leandrea. Various directors.

LINEUPRE PLATHOUSE

- **ALAN STENDERSON, ASC, "People Are Fun"** (Richt. Maxwell Prods.) with Art Linkletter. Irv Aikhen, director.

MCGOWAN PRODS

- **BRYAN BAKER, "Sky King"** (Various directors, "Death Valley Days" Stuart McGowan, director)
- **BLAIR McALPIN, "Death Valley Days"** Stuart McGowan, director.
- **EAR FOSTER, ASC, "Noblesse"** (LaFira Prods.) Jack Penner, director.

INTRO-GOLDWYN-MATE

- **GEORGE FOREMAN, "Tom Thumb"** (Galaxy Film Prods. shooting in England) with Ron Turley and Terry Thomas. George Fel, director.
- **LESTER SEIDEN, ASC, "Uranus Panda"** (Child National Prods.) with Jeff Morrow. Jerry Martin, director.
- **WILLIAM SWINER, Jr., "The Thin Man"** with Peter Lawford and PlayBoi Kirk. Donat Rudolph, director.
- **HENRY WILLIAMS, ASC, "Northwest Passage"** Various directors.
- **LEONIE WHITE, ASC, "Solent Service"** (Child National Prods.) Various directors.
- **JERRY SEIN, ASC, "The Bedlammer"** with Alan Ladd and Kay Jamies. Delmer Daves, director.
- **GEORGE FOREMAN, ASC, "Isolation General"** with Glenn Ford and Renee Elz. George Marshall, director.
- **BENJAMIN BRONNER, ASC, "The Tamed of Love"** (Joseph Fuchs Prods.) with David Day and Richard Widmark. Gene Kelly, director.

MOTION PICTURE CENTRE

- **CHARLES BRANN, "This is Aard"** (Densha Prods.) with Perry Age. Gortey. Salomey Salomey, director. "The Real McCoy" (Therma Westgate Prods.) Hy Averbach, director.

- **WENDEY CROUCHER, "Whistled"** (Densha Prods.) Barry Packer and R. G. Springsteen, director.

- **MALBY GUTTMAN, ASC, "The White Witchell Show"** (Densha Prods.) with Walter Winchell. Various directors.

- **ROBERT G. GRASS, "The Eve Arden Show"** (Wynhaven, Inc.) with Eve Arden. S. Berns, director. "The Danny Thomas Show" (Densha Prods.) with Danny Thomas. Sheldon Leonard, director.

- **SAM HICKOK, ASC, "December Bride"** (Densha Prods.) with Spring Brington and Frances Rafferty. Paul de Cordova, director. "Lennie Ball" and "Dad Adams Show" with Lucille Ball and Don Adams. Jerry Thorpe, director.

- **CARLES STRACHER, "Adventures of Jim Lewis"** (Jim Lewis Inc.) with Scott Faden. George Averbach and Aaron Lander, director.

- **JOE NAYAK, ASC, "Official Detective"** (Densha Prods.) Lee Shalem, director. "Meet McGee" (Densha Prods.) with Frank Love. Lee Shalem, director.

PARAMOUNT

- **H. ROSS, "Rock-A-Jay Baby"** (York Prods. YarnVivore, Technicolor) with Jerry Lewis and Marilyn Maxwell. G. C. Coleman, director.

- **GEORGE CLEGGON, ASC, "Solty"** (Candrom Prods.) with Joan Crawford. William Asher, director.

- **LOYAL GRACE, ASC, "The Buccaneers"** with Yel Bryant, Charlton Heston and Inge Stenow. Anthony Quinn, director.

- **JACK HILFMAN, "Another Time, Another Place"** (Kaplan-Lawrence Prods.) with Lene Tassar and Barry Sullivan. Lene Allen, director.

- **EDWIN HANLAN, ASC, "King Creole"** with Tony Curtis and Carolyn Jones. Michael Currie, director.

PARAMOUNT SENIOR

- **JACK MCKENZIE, ASC, "Star Troopers"** (Rena Prods.) with Rod Cameron. Various directors.

- **HARRY NEUMANN, ASC, "The Court of Last Resort"** (Walden Prods.) with Lyle Borgess. Various directors.

REPUBLIC STUDIOS

- **EDWARD COLEMAN, ASC, "Dragnet"** (Mack VII Prods.) with Jack Webb and Ben Alexander. Jack Webb, director.

- **JOHN RUSSELL, ASC, "Jane Wyatt Theatre"** (Revue Prods.) Al Mann, director. "General Electric Theatre" (Revue Prods.) Harold Langley, director. "General Agent Series" (Revue Prods.) Andrew McGilgough, director. "Solty Playhouse of Stars" (Revue Prods.) Edward O'Brien, director.

- **ALAN DALLAL, "Solty Playhouse of Stars"** (Revue Prods.) John Baskin, director.

(Continued on Page 121)

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Magic Mylar, slide
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sprocket holes, ap-
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1/2" Reel—800'—1	1/2" Reel—800'—1	1/2" Reel—800'—1	1/2" Reel—800'—1
1/2" Reel—1200'—1	1/2" Reel—1200'—1	1/2" Reel—1200'—1	1/2" Reel—1200'—1
1/2" Reel—1600'—1	1/2" Reel—1600'—1	1/2" Reel—1600'—1	1/2" Reel—1600'—1
1/2" Reel—2000'—1	1/2" Reel—2000'—1	1/2" Reel—2000'—1	1/2" Reel—2000'—1
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PRODUCTIVE GUNSHADES are mounted by author (left) aided by two assistants on the eleven Cine Specials which make up the Circarama camera unit, shown here mounted atop a surface wagon.

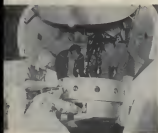
WHEN PEOPLE FROM all over the globe visit The Brussels World's Fair, which opens in Belgium in April, they will find surprises awaiting them never seen before. Never before have nations gone all out to sell their respective countries and way of life at a World's Fair, as all are doing in this great International event.

The United States' big attraction will be a presentation of the U.S.A. in motion pictures in a unique theatre built especially for the purpose adjacent to the U.S. Pavilion. The show will be continuous both visually and program-wise. Already photographed in the Circarama method of photography, the film presentation is now being put through a final editing preparatory for its premiere in April. In addition to its all-embracing pictorial coverage of America, perhaps the thing that will be remembered

SHOOTING A FILM FOR THE FAIR

Brussels World's Fair visitors will see America in Startling perspective through a unique motion picture filmed with Walt Disney's eleven-lensed Circarama camera.

By RAY FERNSTROM, A.S.C.



FIVE PHOTOS ABOVE show how Circarama camera unit was mounted on schedable beam to permit aerial photography without taking in any part of plane. In first photo, author Fernstrom (left) makes

adjustment on Cine Special before mounting it on circular base. Arrangement of eleven Specials is shown in second photo. Film magazines were mounted later. In center photo, translucent dome panels are

most by visitors is that the screen on which it will be projected will be a complete circle. The scene unfolding before them will be a great continuous panorama and they will stand in the center, viewing the vast motion picture as they treat and walk about the theatre.

Circarama is the development of Walt Disney studio engineers. Several years ago, Disney became intrigued with the idea of "movies on the round," that is—projected on a full 360 degree screen. He asked his engineers if such a thing were possible, and more important, if they could bring it about. The answer was "Yes."

"Well, let's do it!" said Disney, and very shortly they evolved the system of shooting and projecting motion pictures on a 360 degree screen. It was given the name of Circarama and described in detail in *American Cinematographer* for August, 1935.

A Circarama motion picture is photographed with a battery of eleven Ilex cameras arranged in a circle to record a continuous pictorial panorama on eleven separate films (see photos). The pictures are projected by eleven projectors set up around and behind a large circular screen. This screen actually is eleven separate screens mounted in a circular pattern. There is a narrow slit separating each through which the picture is projected on the screen directly opposite. The projectors are synchronized and, together with the screens, are sufficiently elevated so spectators cannot come between the beam and screen nor be annoyed by extraneous light from the projection.

When plans were being formulated in Washington for this country's participation in the Brussels Fair, someone remembered having seen the presentation

of Circarama movies at Disneyland. State Department officials got together with Walt Disney and plans were finalized for a new Circarama production in Ilexon color, and for construction of the theatre in Brussels for showing it. The theme—"The U.S.A. in Circarama."

No time was lost in assembling the production unit and getting the necessary equipment together for this important filming assignment that was to take us from Coast to Coast, Border to Border, shooting every important place of interest—historic, contemporary, and human—in a manner never done before.

A Ford station wagon was chosen for the camera car. A heavy, solid platform was mounted on top to accommodate the Circarama camera unit and crew. The camera unit, as we shall term it, consists of a circular base having a two-segment enclosure consisting of the circular side plate, with portholes for the camera lenses, and a clear plastic top. (The last two units named were designed for and only used when the camera is employed for aerial shots as will be described later.) On the base eleven Cine Kodak Special cameras are mounted in special yokes. Each camera is driven by a separate 26-volt sync motor. Through a mechanical phasing device the shutter of each camera is pre-set to open and close in sync with the others.

When the camera unit is used mounted atop the station wagon, quick demonstrable sunshades will screen extending from the top are mounted on each camera. These are important for keeping the sun from striking the lens surfaces when shooting in early morning and late afternoon. Eastman Kodachrome Commercial film was used for this production, and coated glass No. 85 conversion filters were mounted before

each lens. These were removed only when shooting in early morning or late afternoon hours, to give an additional exposure. Fifteen mm Ektar lenses were used on all of the cameras.

Both the focusing and exposure rings of each lens were locked with set screws once shooting distance and f/stop had been determined. With eleven cameras shooting simultaneously, slating each camera was a necessity to aid editing. This was accomplished by placing a translucent plastic slate panel in a slot in each sunshade and photographing the data penciled thereon. For the slating shots lenses were focused at 6 inches, the footage run off, then the slates removed and the lenses made ready for conventional shooting.

Our shooting schedule called for ground and travel show covering most of the country. First it was a wheat harvest in upper Montana, just twenty miles from the Canadian border. Using a two-foot and later a four-foot parallel for mounting the camera, we made shots of a typical harvesting operation and a vast sea of waving golden grain. For a dynamic climax we made a running shot from atop the station wagon of nine harvesting combines in operation at once.

To transport our eleven-man crew, Walt Disney's engineers modified a 1936 Lincoln Premier. In all, this vehicle was driven over 12,500 miles by our dependable driver, Donnie Battaglia, who hailed the car as if it were his own. Dick Rose handled the station wagon camera car. The camera crew traveled in this vehicle and included, besides myself and director Jim Algar, Dick Kelly (camera assistant), and Ben Sweeks (camera mechanic).

(Continued on Page 114)

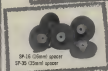
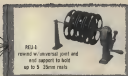


Mounted in harness before each camera lens in order to "slide" sunshade before shooting begins. Fourth photo shows the sliding lenses removed and the plastic lid mounted over camera section. Arrow in last photo

points to Circarama camera structure and boom bay of plane. Slating and stopping of cameras, as well as focusing of all for photography were manually controlled.



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WRITE FOR 1988 CATALOGUE



GOOD CAMERA AND less equipment are important factors in producing salable newsreel footage. Cameraman Lester Marzels, shown here with a Bell & Howell, has filmed news events for both network and local TV outlets.

Turning News Footage Into \$ \$

Tips from a TV film director on how and what to shoot and how to market it.

By **RICK KREPPELA**
Film Director, WAGA-TV, Atlanta, Georgia

LUCK OR FORESIGHT places you on the scene of a spectacular news event with your camera. After you finish filming the story to the best of your ability, what next? Other than for your own files, has the film any value? Who is likely to buy it and where do you contact them?

The answers to these questions are vital to the sale of any news film. Knowing the markets and their requirements is as important to this type of selling as any other.

Local television stations make up the largest and most logical part of the total market. Next come the television networks and the theater newsreel companies.

Before approaching any of these markets make sure you have film that is salable. A 16mm camera capable of shooting at sound speed (24 frames per second) is essential. Eight millimeter footage for enlarging to 16mm, or even 35mm, is almost never bought. Since both theater and TV projection of film is at sound speed it is important that films shot for these outlets be photographed at this speed. True, on occasion, footage shot at 16 fps (silent speed) is used where the apparent "speed-up" of action in the projected print is either not too noticeable or the story is so important and exclusive that it can be overlooked. Generally, however, smaller than 16mm or less than sound speed is asking for a "no sale."

Almost all news filming is in black-and-white. Aside from the cost savings, and the greater speed, latitude and flexibility, there is the importance of almost universally available fast processing which dictates the use of B&W film. Newsreels and television networks prefer negative stock while most local TV stations would rather have you provide stories shot on reversal (direct positive) stock.

Each film submitted should be accompanied by a "fact" sheet. This is prepared during, or right after the filming. On a sheet of paper list not only the type of film used and its manufacturer (so as to aid in processing) but also set down vital facts about the story. If possible a scene sequence listing should be noted. The job of

(Continued on Page 28)

FRAME ENLARGEMENTS at right are from 16mm news footage shot by independent cameramen and telecast by WAGA-TV, Atlanta. Photo A shows emergency plane landing that made news. B is excellent shot of explosion aftermath made by a freelance cameraman. The film plotted in C was filmed on speculation by a freelance, was only coverage of the event.





SHOOTING a TV commercial in the Kling Agency studio. Accompanying sound is recorded on tape by engineer in recording booth at rear.

Production Of TV Commercials New Trend In Ad Agency Client Service

By **WALTER J. KLEIN**

President, Walter J. Klein Company, Charlotte, No. Carolina

MUCH HAS BEEN written about the many film studios that have sprung up to meet the challenges and requirements of television. But little has been said about the advertising agencies now pioneering the concept of creating motion picture films, still photos and radio-TV recordings within their own premises. Here is an account of the only such operation in the Southwest.

AS THE AVERAGE advertising agency owner why his outfit buys its TV films, still photos and radio recordings from independent studios and he'll rake off a score of reasons.

Then ask him what the difference is between an agency doing its own finished creative work for print advertising, and doing it for radio-TV advertising. At that moment he suddenly goes silent.

Thousands of advertising agencies produce great volumes of finished art for their clients' newspaper, magazine and other printed advertising. Yet when it comes to a radio tape, transparencies

for a catalog cover or a series of TV spots, the agency does the typing and sketching and turns over the heavy creative work to outside studios.

One reason is *blame*. To put it candidly, the advertising agency generally likes a whipping boy. It learned the idea from its clients, who, unwilling to blame their own officials for failures, make a habit of relaying heads at their advertising agency. So the agency finds a whipping boy for errors in photography and recording in the outside studios.

Another reason is *fear*. Overhead bills, and every ad agency knows it. In

spite of all this, some agencies find it immensely practical to set up production facilities for themselves and their clients. Many large agencies have opened elaborate clinics for testing ideas. Others are shooting films and recording tape in their own plants. The rest invest in a movie projector and a Polaroid camera and leave it at that.

Some agencies, of course, quietly buy into independent studios. This provides for profit from two sources on the same assignment. The agency that sets up its own facilities can look forward to greatly difficult making extra profits; the act must be pretty well written off to providing additional services to the client. The greatest challenge to the agency considering such a move is knowing how far to go and where to stop. Studio facilities could conceivably cost from \$3 thousand to \$1 million.

So the agency must make up its mind to invest heavily enough to perform professional services to the limit of its own needs, and light enough to avoid going overboard.

It would be no trick to become so interested in setting up shop that the entire agency would be thrown out of balance. The advertising agency must continually bear in mind its obligation to serve its client in every creative capacity.



TYPICAL of modern sets employed by the Kling agency is one shown being used for commercial-type transparencies. Lighting is simple but adequate for television film requirements.

sty, without neglect of one aspect for another.

For example, we know of one agency that invested in its own processing equipment. Finding itself short of footage to keep the processor working efficiently, it solicited outside processing business to the neglect of its agency activities. In a word, this is poison.

Like many television stations, agencies observe a balance in equipment and supplies only after years of experience. There is no such thing as a "model studio" any more than there is a "perfect hi-fi" or an "ideal darkroom." Any agency trying to pattern its new setup after another is in for a hangover.

We were lucky. In our situation at the Walter J. Klein Company, expansion dictated erecting our own office building. So into it went a sizable photography studio, control room, theater, film room and darkroom. We wrote our own ticket at a stage in our photographic work when we appreciated what we needed—after five years of experience.

The core of our sound recording work is a rack-mounted electronics monster enabling us to record onto tape or disc from:

- 1 mike-
- 2 tapes-
- 2 discs-
- Film sound tracks
- Echo chamber
- TV
- Radio

This gives the agency the ability to produce air checks of its own radio or television commercials and shows. We can revise the opening and closing titles of syndicated TV film shows to integrate the client as if the syndicate had done it. We can mix music and sound effects

into radio and TV commercials with ease. We can mix lip sync, narration and music in one TV commercial without error.

The studio is large enough to keep half a dozen sets hot at one time, to shoot and record anything from one actor-announcer to a 10-piece musical group. We wired a floor box for an extra 35,000 watts to power lighting for our color work, which now accounts for about 90% of our television film assignments and 50% of our still photography.

Our cameras are "lightweight," but do the job admirably, one Arriflex, one Cine Special and one smaller Cine Kodak. Several lenses, including two Pan Cinor zooms, make these cameras sit up and bark. Our still cameras include a 4 x 5 Graphic, a twin reflex, and a 35mm. All of these perform handsomely on our heavy volume of location work. Tripods include one heavy gyro and three lightweights.

All film sound is double system. And even with the crisis we have using so much color film, we get reasonably good lab service out of Washington and New York. Our movie film stock is mostly Eastman commercial color.

Since our spacing and editing needs cover not only film commercials production but also preparation of prints and syndicated shows for TV transmissions, we have equipped ourselves with several Grifwood editing stations. Our men go right from spacing original footage and two sound tracks to splicing commercial prints into half-hour syndicated TV films.

For the benefit of our creative staff and the clients, we reproduce our own work in a combined theater and conference room. Here, also, clients can see their TV commercials integrated in the



FLOOR PLAN of combined office and studio of Walter J. Klein Company, Charlotte, N.C. Carolina News agency-produced TV film commercials proceed from planning to production under one roof.

film show they bought, projected either on a beaded screen or on the face of a color TV set. They can listen to radio commercials piped from the control room, live, taped or on discs. And we find the client to be no nuisance at all when he wants to witness the filming or recording of his commercials. He appreciates

(Continued on Page 122)

MODERN PORTABLE equipment enables Klein film production technicians to travel light for location shooting.



THE SOUND department is equipped to record, dub, re-record and mix music, sound effects and dialogue on tape or disc.





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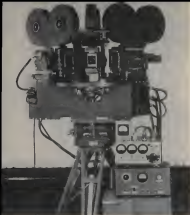


FIG. 3—Cinemiracle camera with transparent plastic films removed. Below are electronic controls by which it is operated. Right-side camera photographs wide-area scenes as three 24mm negative having slanted edges that result in a projected picture whose overlapping junction lines between panels.

at the junction lines where images would be duplicated. An experimental two-unit camera was first built.

In the two-unit camera, one unit photographed directly one section of a scene and the other camera photographed an adjacent section of the scene by reflection from a mirror. A beveled forward edge on the mirror support provided the dividing line between the fields of view of the cameras and resulted in films having vignettted edges, that is, narrow strips along which duplicate images appeared and through which there was graduated density of film. An opaque vane, positioned in the second plane of the beveled edge of the mirror prevented formation of ghost images. Films taken with this two-unit camera were projected in a theatre in Long Branch, New Jersey and also in a studio in Greenwich, Connecticut. Complete registration of the duplicated images in the vignettted areas of the films was obtained in projection and no panel junction lines were apparent.

The aspect ratio of this projected mosaic picture was 2.6-to-1, substantially that of the present Cinemiracle system.

The Cinemiracle Camera And Its Development

By P. STANLEY SMITH

Executive Vice-President, Smith-Dietrich Corp., New York

EARLY IN APRIL, 1958 when the first Cinemiracle picture, "Bandanna," is released, the public will see what appears to be a single picture of 2.55 to 1 aspect ratio taking in a field approximately 150° wide and 55° high. Actually the picture will be a mosaic of three panels projected from three separate films photographed with the three-unit Cinemiracle camera. The junction lines of the panels will not be apparent to the viewer because in the Cinemiracle system there is a slight overlap of the adjacent edges of projected images without introduction of mismatch or parallax.

In the February 1957 issue of *American Cinematographer* there appeared an article by Joe Heary describing the Cinemiracle camera and projector in general terms. A more detailed description of the camera and a brief history of its development follows:

Some five years or more ago, after insistence to the Smith-Dietrich Corporation of patents covering a camera lens, which maintained constancy of magnitude irrespective of focus, and of patents covering electromagnetic means for remote control of the focus of such lens, the Smith-Dietrich organization turned its attention to mosaic cinematography. A multiple camera was planned in which a mirror or mirrors would be so positioned that there would be a common optical center for all units, the purpose being to permit depth of scene or change of focus without introduction of parallax.

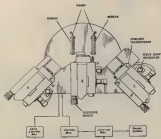


FIG. 5—TOP VIEW diagram of the Cinemiracle camera with important components identified. Camera B films entire panel of scene while cameras A and C pick up their respective portions as reflected in the mirror. By this method, distortion of objects moving across boundary of adjacent panels is eliminated. Camera units are modified Molechs.

In the projection of these films, the film developed from the unit viewing the scene by reflection was reversed front to back.

At or about the same time National Theatres was seeking a new system of motion photography. After representatives of National Theatres saw a projection of the films taken by the Smith-Dieserich two-unit camera, the two companies got together and the development work started which has culminated in Cinemascope. Smith-Dieserich has been primarily responsible for the development of the commercial three-unit camera and National Theatres has been primarily responsible for the development of the projection system for films made with the Smith-Dieserich camera. Many problems had to be solved before these two parts of the entire system reached their present high state of proficiency. The camera development is protected by patents and pending

applications assigned by P. Stanley Smith and George Wilber Moffitt to Smith-Dieserich Corporation and by it licensed to National Theatres. The projection system is protected by patents and pending applications assigned by Russell R. McCulloch and others to National Theatres.

The present three-unit camera incorporates specially designed 27mm Eastman Kodak lenses. The focus of the lenses is constantly controlled electro-magnetically from a remote control box in such manner that the lenses move axially in unison through exactly the same distances in an accuracy of 0.001". Each lens is shock-proof mounted and each has true axial movement with change in focus.

The geometrical arrangement of the three camera units and parallel mirrors make the entrance pupil of the center

(Continued on Page 118)



FIG. 3—Top view showing cameras in forward or taking position, lens with the mirror and vane removed. In left foreground is mount for the alignment telescope employed for initial adjustment of the camera.



FIG. 4—Shows all three cameras now retracted. Front casing of the camera base is removed to show the synchronous motor and part of the mass of wiring. The mirrors and vanes have been removed to permit unobstructed view of cameras.



FIG. 5—Flared vertical shafts, two of which are shown here, engage external gear on camera when latter are moved forward to taking position. In foreground is one of two servo controls for laterally shifting lenses of cameras A and C.



FIG. 6—Showing dismountable shaft of A camera drive, rack-and-pinion, and various shafts of cameras A and B. In addition to through-the-lens finder on each Moviola, there is a control finder showing composite scene taken in by all three cameras.

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CINEMATOGRAPHER Felipe Sakdalan, standing behind camera, aims his crew in lining up Mitchell camera for a shot for "Blaze of Night." Camera is being focused on actor Burgess Meredith seated in a Filipino mid-city place.

ONE OF FOUR Mitchell cameras used in shooting the Filipino production, "Blaze of Night." Here director of photography Sakdalan demonstrates use of Mitchell Eater to actor William Phipps who is concerned with Meredith in the production.



Looking In On A Filipino Production

With Mitchell cameras and Eastman Tri-X negative cinematographer Felipe J. Sakdalan, P.S.C., photographs "Blaze of Night," an English language production starring Burgess Meredith.

By CLIFFORD HARRINGTON

WHEN PREMIER STUDIOS of Manila selected Burgess Meredith of the United States to star in their English language production, "Blaze of Night," they handed the important share of photographing the picture to Felipe J. Sakdalan, P.S.C.*

Sakdalan has been one of the Philippines' top motion picture photographers for the past several years. He also directed the photography of "Day of the Trumpet," the company's initial English language film with American actors. Sakdalan shot this picture in Eastman Color. Both pictures are destined for distribution in the United States and throughout the world.

*Philippine Society of Cinematographers.

"Blaze of Night" is a joint project of C. Santiago Productions of Manila and Hickory Productions of Hollywood. It is the story of a kidnapping which occurs in Manila. Meredith plays the father whose son is abducted. He travels through the city to make contact with the kidnapper, carrying a box containing the ransom money from one telephone booth to another, never knowing at which booth the kidnapper will make contact. The picture ends with the eventual payoff and the apprehension of the culprit by the police.

Although Premier Studios releases approximately ten pictures a year, it possesses only four Mitchell cameras, the last of which, a BNC, arrived only recently. All motion picture equipment

brought into the Philippines is irregularly assessed one hundred per cent import duty; so the company's new BNC is worth a small fortune. Premier has only one sound stage. Hence, half of the shots for "Blaze of Night" were made on location.

The "Blaze of Night" script called for filming scenes in the main Manila railway station, a Jai Alai arena, a plaza, a night club, a large hotel and a private residence, in addition to the studio.

Sakdalan's main source of artificial illumination for all these sequences was a quantity of photoflood bulbs and a big supply of sockets and electric cable. In the city's Jai Alai arena he had to film a portion of a game which was suspended

(Continued on next page)

to be in progress during the sequence. The court was approximately 180 by 40 feet. He set up banks of photoheads at intervals along the edge of the court to boost the available light for Tri-X film, using approximately twenty lamps.

Sakdalan's crew consists of himself and two assistants. As a result, he is camera operator, as well as director of photography. In addition, he is often seen moving a light himself when others are busy and time is running short.

When shots are wanted for background projection, Sakdalan shoots them also. There is no second unit photographer. One evening after the crew had worked all day in Queson City, where the studio is located, Sakdalan and his associates mounted their Mitchell and batteries on a jeep and made running shots of Manila's downtown streets after dark. The shots were used as background for a sequence which occurred in an automobile. The job took two and one-half hours, because the streets were crowded with Christmas shoppers. Two editors were supposed to follow the camera jeep closely, but several piny buses kept crowding into the procession. Finally, after several false starts, the shots were made.

At the train station the crew shot at night. Director Eddie Romero wanted to film as rapidly as possible the com-

pleted sequence which took place there. All four of the studio's Mitchells were used on this occasion. They were spotted strategically to catch the action small teleously.

Here the big problem was placing booster lights in positions where most of the four cameras would include them in its angle of view. Sakdalan had previously spent a few minutes in the station testing the available light with his meter and decided not to use booster lights. One of the other photographers, however, believed boosters were necessary, so Sakdalan obliged him by putting them in. Remarkable depth of field was achieved here despite the limited illumination.

When the company set up in the late afternoon at the plaza mentioned above, the sky suddenly became overcast. A shot in which Burgess Meredith walks from an auto to a park bench was made first. As the men shifted for a medium shot it started to sprinkle. This did not stop the work as it might have done in the United States. The Filipino workers knew the shower would stop shortly.

A large beach umbrella was placed over the camera and a stander took Meredith's place while the crew readied the camera for the next shot. In a few minutes the rain stopped as predicted and the bit of action was filmed. Sak-

dalan then set up several photoheads to offset the diminishing daylight and finished the sequence.

Because the company shot much of the picture on location outside interference frequently disrupted the filming schedule. On several occasions some sound was recorded. When the crew was working in a house on the edge of the studio lot a barking dog forced the group to refilm one shot four times. When the dog was silenced, a carpenter working down the block was heard adding his hammering to the din. A studio employee asked the carpenter if he would stop hammering until the shot was completed. The man refused, because he was to be paid upon completion of the job and time was running out. The only solution was to have actress Carol Vega and actor William Phipps speak louder as their scenes were filmed. In this way the gun could be turned down on the second take so the annoying background noise would not be noticeable on the sound track.

While the technical crew was at work, much of the discussion was carried on in Tagalog, the same language in which almost all Filipino pictures are produced. However, when it came time for the camera to roll, commands were given in English. Americans on the group

(Continued on Page 126)

CONVERTING THE CONVERTIBLE FOR NEWSREEL FILMING

ONE OF THE NATION'S youngest professional film producers is 21-year-old John Murphy of Mount Pleasant, Pennsylvania. In addition to operating his own studio on Washington Street, he also works as television cameraman for station WQED, Pittsburgh.

The young veteran has considerable newsreel assignments to his credit, among them coverage of the 1953 and 1957 Presidential inaugurations; Democratic Convention in Chicago; and campaign speeches of President Eisenhower, Adlai Stevenson, Richard Nixon, and Harry S. Truman. Not content with this experience, he spent the past summer in Hollywood studying professional film production.

While on the west coast he got the idea of converting his convertible into a camera car. Back seat cushions were removed and clips were bolted to the floor to secure the legs of his tripod. His camera is an Auricon Cine-Voice, and for

mounting his Cine-Voice camera and sound equipment in his own convertible modified John Murphy to improve quality of his newsreel filming.



this the amplifier and controls were installed in the car along with a converter which provides power for drawing his camera and operating the sound recording apparatus from the car's 12-volt battery.

In the accompanying photo, Murphy is seen in action behind his camera lining it up prior to filming a news event for TV.

The advantage of a car-mounted camera in shooting newsreel footage is detailed in a recent experience. After Murphy had returned to his home in

Hollywood, he was assigned to film the arrival of an important personage arriving by plane. With his camera and sound equipment mounted in the car and made ready for action, Murphy and an assistant drove to the airport and awaited arrival of the plane. As it pulled to a stop, the car was backed to the bottom of the steps down which the V.I.P. was to descend. As the celebrity appeared, Murphy switched on the camera motor and as he reached the lower step, the car was rolled forward to give

(Continued on Page 126)



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PLATFORM is rigid, easily supports tripod-mounted Mitchell camera on three feet

THERE ARE NUMEROUS times in motion picture photography when it is extremely effective to have the camera in a higher position than can be attained using the standard tripod. This is particularly significant in shooting technical procedures and simple "how-to-do-it" sequences in which it is very desirable for the camera to cover the action from the viewpoint of the operator or learner.

*Director, Medical Film Branch, Audio Visual Division, U.S. Naval Medical School, Bethesda Md.



COMPLETELY ASSEMBLED, unit consists of two sawhorses, a mobile base with locking casters, and a sturdy plywood platform. The readily disassemblable members are stored in place with wingnuts.

A Portable Camera Platform

Sturdy camera parallel of simple construction supplants crane for elevated shooting.

By J. WALLACE PAGE, JR *

an important aspect of which is the establishment of the exact locale of a closeup shot without any distracting change of camera angle from a preceding orientation scene.

For much of the location shooting done today the use of a camera crane is not always practical because of its weight, bulk and cost—the last being prohibitive for any but the fairly large commercial studio. On-the-spot improvisation for high positioning of the camera can usually be counted on to be either unsteady and dangerous, or bulky and without desirable mobility.

It became apparent in production planning for a series of Navy training films, to be made in an occupied ward of a U.S. Naval Hospital, that there would be considerable advantage in having much of the filming done with the camera at an elevated position. To provide this a camera platform, which has proven very satisfactory throughout the production of the film series, was designed and constructed. It has the qualities of strength, stability, lightness, versatility of height, mobility, and portability.

The platform consists of three main parts: a base frame (36"x59") on lock-

ing wheels, a pair of sawhorses linked to the base frame, and a plywood top (36"x59") with cleats that are bolted to the sawhorses. Three pairs of sawhorses were made to provide overall platform heights of two, three and four feet. All parts are fastened with precision glued joints plus wood screws or bolts as appropriate.

Assembled, the platform is rigid; has proven to be without detectable vibration; and is strong enough to support a 35mm Mitchell tripod and three men. In use the tripod legs are secured to a triangle having leg-locks. In actual practice many changes in camera set-ups have been made by rolling the platform with the director and cameramen aboard.

Disassembly for transportation or change of height is quick and easy, involving only the removal of six wingnuts. Disassembled, any of the various parts can be handled by one man and will easily pass through all doorways. In the construction of the sawhorses it is desirable to make minor adjustments in dimensions so that they can be telescoped into each other for easy storage and transportation.

END



SAWHORSES are made in three sizes to provide platform heights of two, three and four feet. Sawhorses are so designed they can be "teased" to save space in transportation.

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SHOOT A SCENE like this at 36 or 48 fps to slow action of waves crashing over rock and thus enhance the pictorial effect.



SLOW MOTION in a scene like this, achieved by shooting at 36 or 48 fps, provides a means of analyzing swimmer's style.

What You Can Do With Variable Camera Speeds

To realize the full potentials of your camera, try shooting at 8, 24, 48, or 64 frames per second. Some of the interesting results to be obtained and their practical applications are described here.

By JOSEPH V. MASCELLI



ONE OF THE MOST fascinating attributes of the motion picture is its ability to render action at tempos other than normal and thus provide pictorial sensation or means for motion analysis. Movement within a scene may be accelerated or slowed as desired by altering the rate of film travel through the camera and setting the lens diaphragm to correspond with the resultant increase or decrease of exposure interval.

Both amateur and professional motion picture cameras are capable of producing pictures in fast or slow motion—where they can be operated at speeds above or below the normal 16 or 24 fps. Almost all cine cameras marketed today offer this feature.

WHEN SHOOTING scenes from a moving automobile or other vehicle, increase camera speed slightly to minimize effect of vehicle moving over uneven road surfaces. In such instances, exposure must also be increased.

Shooting at 36-48, or 64 frames per second will slow down action on the screen, whereas shooting at 12 or 8 frames or less per second speeds up action when the film is projected at normal speed. This, except for compensating for exposure, is all there is really to shooting fast or slow motion movies. But the matter of exposure is all-important, because it is necessary to open up or close down the lens diaphragm (as the case may be) in order that the actual filming speed exposure will be exactly equal that for filming at normal speed. Here a quick reference table, such as may be found in the *American Cinematographer Handbook*, will enable the cameraman to determine the proper exposure for most fast and slow motion camera speeds.

When is it practical to use fast or slow motion? If you're an amateur movie maker you may employ it in a number of ways for a number of reasons—some of which follow.



SHOOT CLOUD SCENES at speeds of 8 fps or less to produce effect of fast changing cloud and light patterns—ideal for title backgrounds

At the top of this page are three scenes common to amateur movie making, which can be enhanced by shooting at above or below normal camera speeds. The scene of the surf crashing on a rock offshore can be made more beautiful—a virtual poetry of motion—by photographing it at 36 or 48 frames per second. When screened at 16 or 24 frames per second, the wave action will be slower than normal and the spray breaking over the rock will appear to float lazily in midair for an astonishing pictorial effect. Remember, however, that exposure must be compensated for the increased camera speed—in this case increased.

Either fast or slow motion photography can be applied to scenes such as that of the swimmer—fast where a comedy effect is wanted, slow where it is desired to provide a study of the swimmer's technique.

By employing ultra slow camera speeds, i.e., lower than the usual 16 frames per second, cloud scenes and sunsets such as the one illustrated may be filmed so the cloud and light patterns change rapidly as the scene unfolds on the screen. Scenes filmed in this manner make excellent backgrounds for main or "End" titles. In professional parlance, shooting at slower than normal speed is called "undercranking," a term that originated in early-day movie making when all motion picture cameras were operated by hand crank.

New uses are constantly being found for fast and slow motion photography, especially in industry and in the various fields of research. But there are many

and varied uses to which it may be put by the cine amateur, also. Scenes filmed from a roller coaster, of jitterbug dancers, or of "instantaneous" Christmas shoppers in action can be given a light comedy touch by shooting the action at reduced camera speed so it will appear on the screen faster than normal. There is a more practical use for faster-than-normal camera speed, too. When shooting from an automobile or most any moving vehicle, whether the camera is tripod mounted or not there is a certain amount of juggle caused by the vehicle reacting to rough road surfaces, etc. Such juggle can be minimized—smoothed

out, as it is most professionally termed—by advancing the camera speed above normal so that the camera's response to vehicle vibration is slowed down as the scene unfolds on the screen. Of course, there must be no normal action taking place in the scene, such as people or animals walking, otherwise their action will be slowed noticeably on the screen, also.

When shooting ultra-closeups of small, static objects such as mechanical parts for industrial films, undercranking will permit shooting at a smaller stop, thus increasing the depth of field and rendering greater over all sharpness.

Slow speed camera operation can be utilized to advantage when the screen action calls for dangerous stunts, hazardous driving in heavy traffic, wildly galloping horses, etc. The action can be performed normally, then by undercranking the camera at a pre-determined rate, the action will appear speeded up on the screen to give the desired thrill effect.

The use of camera speeds of 64, 96 and 128 fps for slow motion shots of sporting events is a familiar technique. Movies of high diving, pole vaulting, jumping horses, tennis matches, football, etc., all can be improved with shots made at above normal camera speeds. Slow motion studies made this way make effective training aids for athletic coaches. Stretching a golf stroke, a tricky high dive, a javelin throw or a football play by high-speed photography permits critical analysis of faulty form, wrong timing or poor technique.

High speed photography is often employed by Hollywood studios in shooting dream sequences, explosions, disasters staged in miniature, and measure shots.

(Continued on Page 118)

TIME-LAPSE photography brings extended action to screen in the space of a few seconds. John Ott portrayed interest in time-lapse filming in a lifetime business, recently built new laboratory to meet demands of film producers whose assignments leave him extremely interested. Ott cameras operating 24 hours a day.





BELLOWS-TYPE lens extension is adjusted by author Tullio Pellegrini in lining up an ultra-closeup for his prize-winning 16mm color film, "Seeing-By-the-Eye."

Adventure With Ultra-Closeups

By TULLIO PELLEGRINI

I HAVE ALWAYS BELIEVED that, in order for the greatest movie maker to derive the greatest pleasure from his hobby, he should explore many different types of movie making, rather than confine his efforts solely to filming the family, his vacations and travels. Thus it was that I followed my convictions a few years ago and embarked upon my first experience in making ultra-closeup movies with the aid of extension tubes.

Thus, then, is a report on the results and covers the technical aspects, the problems of pictorial continuity, and the addition of sound. My camera equipment consisted of a Bolex H8B camera improved with my own variable shutter and an automatic diaphragm attachment, lens extension and holder, several lenses of different focal lengths, a tripod, and a neckover attachment. This last item, marketed by the Paillard Company for the Bolex cameras, proved an important tool for overcoming parallax when focusing ultra-closeups.

The bellows-type lens extension served the same purpose as extension tubes but being adjustable, is far more flexible than where metal extension tubes of different lengths are used. It is mounted between the lens base and the camera turret and provides a focal range from 50mm to 150mm.

One of the first things I had to learn was that when using extension tubes, which induce a measure of light loss, it is necessary to increase exposure. This enabled me to establish the following formula for compensation: For every doubling up of lens focal length, increase exposure two stops. For example, when using a 50mm extension tube (twice the focal length of a 25mm, which is standard on 16mm cameras) increase

(Continued on Page 112)

FRAME ENLARGEMENTS from Pellegrini's film illustrate extraordinary sharpness obtained from the lens equipment described in accompanying article.



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Continued from Page 1703

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(Continued on Page 114)

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In this final group of sequences would require more space to explain in detail than is available here; briefly, however, it was accomplished by shooting every movie scene on a separate film frame by frame, recording the sound on a magnetic track thereon, then re-recording it on the original film using two Bell & Howell "302" magnetic-optical projectors coupled to operate in sync.

One machine reproduced the sound while the other recorded it on the original film.

The experience gained in making this film compensated for all the delays, disappointments and aggravations encountered. In no other way is it possible for the amateur to learn so thoroughly the advanced techniques of serious movie making.

180

SHOOTING A FILM FOR THE FAIR

(Continued from Page 92)

After completing the wheat harvesting sequence, we moved on to Glacier and Yellowstone national parks, thence to Utah where we photographed the world's largest open pit copper mine. From here, we headed back to the Duane studio in Burbank.

Before we started out on our second photographic journey, a new controls control for the camera was provided to replace the old one. The new control has a camera speed control knob with scale, a viewer footage counter, an audible footage counter that indicates each foot of film passing through the camera, and a sync light. This latter feature indicates when the pull-down claws of all eleven cameras are engaged in the film to hold loops, so that the film cannot get out of sync due to vibration of the camera car when moving from set up to set-up during shooting.

Our second filming journey began in New England. We started by shooting typical Vermont towns and countryside, backdropped by incomparable colorful autumn foliage. From here we moved south—to New York City, where we filmed the harbor, bridges, shipping docks and finally bustling Times Square. Petrol coverage of Washington, D.C., followed and then we went on to Williamsburg, Va., to photograph this restored Colonial town that is a mecca for tourists and camera fans.

The steel mills of Pittsburgh came under the discerning eyes of our eleven-camera unit as also did the Santa Fe Railway's vast yard operations in Kansas City—one of the most complex and nationally interesting operations of its kind in the world. Special attention was given to detail here. Our camera focused on Santa Fe's unusual operation here in which individual freight cars are pushed up an elevation and allowed to coast down again, when switching takes place to route the cars precisely over specified rail sidings a vast complex of tracks and switches.

The Cincinnati camera was mounted atop a caboose and we, too, coasted down the grade to give our screen audience a caboose top view of the intricate switching and car-routing operation.

Because the cars moved so slowly, the speed of the cameras was set to undercrank at 8 frames per second in order to accelerate action on the screen.

With this interesting operation fully documented by our camera, we then moved on to Dearborn, Michigan where we filmed a number of sequences of the Ford Motor Company's River Rouge plant and their peering grounds nearby. In a nearby city we moved the Cincinnati camera inside a big super-market where an interesting sequence was filmed that will show Braum's Fair visitors how Americans shop for most of their daily food needs. Completing the schedule of this second expedition was a stop in Oklahoma to picture a typical cattle roundup and especially the activities of the modern-day American cowboy, and a pictorial vignette of the oil industry near Tulsa. From here, we flew back to Burbank—leaving only the drivers to bring the Lincoln and the station wagon back to the studio.

We were now about to embark upon what was perhaps the most interesting phase of this assignment—the aerial sequence. The studio had chartered Paul Monte's camera plane, a converted B-25 Bomber, and had equipped Monte and his crew to operate it. Monte has this plane equipped to mount any standard studio camera, both fore and aft and at either side—within the plane itself. With the Cincinnati camera consisting of eleven separate Cine Specials shooting in all directions, mounting it within the plane was out of the question and a search was begun for a means of mounting it outside the plane. Because Walt Disney did not want air shots to show any part of the plane, not even the propellers, a major problem presented itself.

It was soon solved by Disney engineers aided by Otto Trimm, aircraft engineer, who designed and built the Cincinnati camera mounting pictured in the photos at bottom of pages 92 and 93. This is a retractable camera boom, mounted within the plane so that the camera can be lowered through the bomb bay and held securely, and level, seven feet below the plane—the distance

to record the data. Afterward, the boxes and slates were removed.

Cables for remote operation of the camera were extended upward along the boom arm to the camera operator's seat in the plane. The camera unit was raised or lowered for use by hydraulic means controlled from within the plane. For safety, a switch with handcrank had also been provided in case the hydraulic control should fail.

Large, two-way levels were mounted atop the camera unit and also in the pilot's compartment. A view finder mounted in the bombardier's seat in the nose of the ship gave me a fairly accurate picture of what the camera below was recording. Camera operation orders were given the operator and myself through an intercom system.

Base of operation for our aerial sequences was Winslow, Arizona. The day after our arrival there, the camera was mounted on the boom, the individual Cine Specials tested and slatted, the unit retracted into the bomb bay and the first flight began.

We started the camera rolling on scenes of colorful Monument Valley and Navaho bridges and then made several flights through the Grand Canyon. Following this we covered Boulder Dam and Lake Mead, moved on to San Francisco where we climaxed our trip with a breath-taking shot of a sunset as we flew over the Golden Gate Bridge. After landing here, we re-mounted the Cinecamera camera on the motion wagon, which had been sent up to meet us, and made running shots travelling across both bay bridges, and of the picturesque San Francisco cable cars. After sundown we made a series of night shots in Chinatown with the speed of the cameras reduced to 8 frames per second to give us additional exposure latitude for the color film.

Returning to the Biunary Studio in Berkeley to wind up the assignment, we estimated we had exposed over 100,000 feet of 16mm Kodachrome Commercial. Out of this, loss of film through buckles or other camera trouble was a surprisingly-low 2.2%.

This assignment, spread out over nearly a year, was the most interesting in my 30-year career of shooting motion pictures both in the U.S. and foreign lands. The production of this film I believe is an achievement of great significance in these times of Spanish, world tensions and growing confusion among the peoples of nations, for it gives our overseas neighbors something tangible to see, thanks to the authentic and compelling medium of movies, to see what America and Americans really are, viewed against the vast backdrop of our accomplishments. **END**

FILIPINO PRODUCTION

(Continued from Page 184)

picked up a few words of the native language and the Filipinos polished their English.

At Premier Studios there are three technical units which include the assistant cameramen, electricians, prop men, make-up personnel and carpenters. Usually only the director of photography is changed from one assignment to the next. This arrangement makes each unit a smooth running group, because the personnel have worked together through many films.

When Sekidan works on a Tagalog picture for local consumption the schedule is much different. The filming time allotted to "House of Night" was seventeen days, but for a strictly Filipino film the shooting lasts from twenty-five to thirty-five days. This is necessary because Tagalog pictures are usually longer than films made in the United States. Twelve-reel pictures are common while some reach fifteen or sixteen reels in length. Filipino pictures cater more to the prevailing native taste, hence the longer length. Here a "coming attraction" trailer becomes a project in itself. Such promotional films often run a full reel in length.

When the shooting schedules of two Tagalog pictures conflict, the observer might see a situation that would con-

dition of film-making in the silent days. Because of limited stage space, two pictures are often shot simultaneously on Premier Studios' single sound stage. On such occasions one crew will wait for the other to complete a shot and then make one of its own.

Sekidan started his photography career where he took a correspondence course from a camera school in the United States. There are no such training centers in the Philippines, here a photographer usually learns on the job. Sekidan never completed the course, but because of it he got a job as a still man at one of the Filipino studios. From there he advanced to assistant cameraman and ultimately to director of photography.

During eight years as a cinematographer, he has shot approximately thirty feature pictures. Several of these have been filmed outside the Philippines. He has traveled to Japan and Singapore where he shot films in both English and Tagalog.

In 1934 Sekidan, who is a member of the Philippine Society of Cinematographers, won the Philippine award for the year's best achievement in black-and-white photography. His current ambition is to win the same award for a color production.

VARIABLE CAMERA SPEEDS

(Continued from Page 189)

Involving small-scale model ships, trains, planes, etc., to make them appear aerial on the screen. While it is comparatively easy to scale down an object, it is usually difficult if not impossible to make them operate as they will appear "full-scale" in action on the screen. A model train may be a perfect replica of the real thing in every detail and fool an audience—until it moves. In order that a moving train will appear on the screen to move with all the characteristic using and sway of its full-size counterpart, it must move at faster than scale speed and the action filmed at high speed. When the film is projected at 24 frames per second, the illusion of full scale is enhanced because the short-cycle movement inherent with all small-scale models is smoothed out and made almost imperceptible except to the practiced eye.

Still another phase of slow speed cinematography is stop motion, in which an interval timer or "intervalometer" is employed to actuate the camera at predetermined intervals in order to photograph action of long periods so it will

be telescoped or compressed to within a few seconds on the screen. Familiar are movies of flower buds bursting into bloom and plants sprouting magically to full growth from seed within a few seconds. Shots of this kind usually take days and sometimes weeks to photograph and require infinite patience, considerable experience and specialized equipment to make successfully. The equipment necessary for this work may be purchased or may be built by the cinematographer himself. Home-made interval-timing equipment has been described in previous issues of *American Cinematographer*.

The photo at bottom of page 189 shows John Ott in a corner of his time-lapse photography laboratory. Ott, a former bank executive, was an amateur music maker who became interested in time-lapse movie making and built his own interval timers and lighting equipment. Eventually he built a complete laboratory for this work. His films became so renowned that industrial film producers and later Walt Disney commissioned him

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to shoot sequences for them. Today he devotes all his time to directing time-lapse cinematography in a newer and larger laboratory in which his busy cameras are daily turning out exacting studies of plant and seed growth, the effect of fertilizer on plants and grasses, the fading action of paints and fabrics, and a host of other subjects allied with industry and science.

Time-lapse photography holds promising rewards for the cine cameraman with imagination and a mechanical skill for putting together and using the equipment necessary for this work. In the related fields of fast and slow motion cinematography, there are always new and interesting applications. The photographer with a professional career in mind would do well to explore all the techniques and examine and study all the equipment and accessories related to this work.

A "SUBMARINE" METHOD for faster printing of motion picture films has been developed by Eastman Kodak. A portion of the film is dipped into a colorless liquid and kept there briefly during exposures, thereby eliminating need for a diffuser to soften scratches on negatives. Color film printing can be stepped up from 90 to 1000 ft. per minute.



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THE CINEMIRACLE CAMERA

(Continued on Page 181)

unit, at F.R., the optical center of the system. Change of focus requires a slight change in the geometrical arrangement of the lens units. For this reason, each of the two side units, which views the scene to be photographed by reflection from a mirror, is provided with a servo-controlled micrometer screw which shifts the lens unit laterally with change in focus, thereby correlating its angular position with relation to the direct view center lens unit.

In the forward or "taking" position the camera lenses are close together. Each camera unit is separately retractable to a rearward position, at which position it may be easily and rapidly racked over to bring a telescope finder into alignment with the lens for observation of scene composition.

Synchronous motors with interlock components drive the shutters and the special 6 hole pull-down movement provided by the Mitchell Camera Co. In the Cinemiracle system distortion of objects moving across the boundary between adjacent panels has been eliminated for the first time in motion cinematography. In the Cinemiracle camera the direction of motion of the shutters of adjacent units plus a means for

individual phase adjusting prevent distortion and insure that objects moving across a boundary line of the scene to be photographed come into view simultaneously at the adjacent cameras. The retraction and pickover of camera units does not interfere with the camera drive as the coupling means between shafts of the synchronous drive motors and the shutter and pull-down mechanisms of each unit is separable and so arranged as to insure constancy of phase when recoupling is effected.

In addition to the camera mechanism there are four electrical units in the equipment: a power supply, a junction box within which is a converter for producing 600 cycle alternating current for the synchro transmission used for the servo-control of the lateral shifting of the lens units of the side cameras, a control box from which the synchronous drive motors are controlled, and a lens-control box housing the synchro transmitters and their control and also the lens focus control means. Each of the synchro transformers of the servo-control mechanism is mounted adjacent to the respective lens unit to be laterally shifted thereby. The synchronous drive motors together with most of the wiring

are mounted beneath the platform upon which the mirrors and camera units are mounted. (See Fig. 4.)

Most if not all of the foregoing features or components of the Cinemiracle camera can be seen in the drawing of Fig. 2 or in the photographs of Figs. 3, 4, 5, and 6. Fig. 2 is a plan view of the camera with the reels removed and shows the two side cameras, A and C, in retracted but uncocked position. The electrical units are shown diagrammatically in Fig. 2. Forwardly of the center camera are shown the parallel disposed walls, the outer surfaces of which are mirrored and the forward edges of which are beveled. Aligned with such beveled edge of a mirror is the same which prevents formation of ghost images.

When a camera is retracted the electrical connections to the synchro-transformer of the servo mechanism and to the lens control are interrupted at a pin terminal junction mounted on the support platform and mate, when the camera is in the forward position, with terminals carried by the lens unit. These pin terminal position boxes for the A, B and C cameras can be seen in Figs. 3 and 4. In the photograph of Fig. 3 the mirrors and valves have been removed from the platform and the camera units are in the forward or taking position. The movable arm shown

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New socket extends globe life. Patented. Triple connection, spring loaded socket prevents arcing, grips firm, cuts globe costs.

*GLASS

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"C" clamps with built-in "W" insurance. Only McAlister "C" clamps work and hold every pipe. The only clamp with the extra piece for "piece of mind."

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—American Cinematographer

protruding from beneath the platform at lower left in this photo is used for mounting the alignment telescope employed for initial adjustment of the three camera lenses, and which is removed before camera is placed in use.

The means for disconnecting the drive shafts of the synchronous motors from the camera mechanism when the camera is retracted comprise fixed shafts with hand knobs at their upper ends. This feature is prominent in Fig. 5. The synchro transformers and other elements of the servo control for the lateral shift of the A and C lens units appear most clearly in the photograph of Fig. 5 which is a side view of C camera of the set-up of the photograph of Fig. 3. In Fig. 4 all cameras are retracted and the front casing of the

camera mechanism is removed to show the synchronous motors and part of the wiring. In the side view of the mechanism shown in the photograph of Fig. 6, the disconnectable shaft of the drive of the A camera and the various disks are clearly shown.

Various accessories for use with the Cineamatic camera have also been developed. Among these are a composite view finder which is shown in Fig. 1 assembled just below and centrally of the platform. The composite view finder provides observation of the actual composition of the combined panels. Another accessory is a scout finder which is a small hand-carried unit which aids in the preliminary selection of a suitable site to be filmed. Other accessories include special filter holders, safety equipment for their operation, alignment telescope and gages and the like.

In addition to the companies mentioned in the foregoing description of the camera assembly—namely, the Mitchell Camera Co., which provided the spiral pull-down mechanism and constructed parts of the camera mechanism, and the Eastman Kodak Co., which made special lenses for the equipment—mention should be made of Atlas Instrument Co. of Delaware Township, Camden County, New Jersey which did most of the machine shop work for the

production camera, and Stancil-Hoffman Corp., North Hollywood, which supplied synchronous motors and control equipment. Still other companies supplied special equipment for, or did special work on parts of the Cineamatic camera.

INDUSTRY NEWS

(Continued from Page 78)

According to Golden's report, it is estimated that some 325 feature films were produced in the U.S. in 1957—the largest number since 1953. Independent producers were responsible for about 140 of these films, the report adds.

• • •

Movielab, in 1957, spent \$2,000,000 on expansion of film processing facilities at its Manhattan building, according to Saul Jaffer, president of Movielab Film Laboratories and Movielab Color Corporation, New York City. The new Movielab Color processing facilities were designed by the company's own engineers in cooperation with those of Eastman Kodak Company. In addition to its film processing facilities, the company maintains a completely-equipped private projection theatre and 65 editing and film storage rooms at 619 West 54th Street. **END**

Camera

From 1000 ft. white light, the weather and cleaner the better. Perfect focus, too. And no spots or flares."

Director

"It gives my focus not a completely unmanageable duty. No bracks. I want freedom for my camera."

Producer

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McAlister lenses are true white. Wooded "beam" paths, full apertures and flares. "Ray" action" visible in the lens and rear focusing.

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- Los Angeles: Burt & Seaver (Group)
- Californians Equipment Co.
- Studio Lighting Co.
- New York: Hender & Bels (Burt)
- Chicago: Cinema's Store
- St. Louis: H. G. & Co.
- Minneapolis: Central Camera Shop, Inc.
- San Francisco: Burt's Camera, Inc.

and world wide through:

U.S.A.:

- 1441 Industrial Blvd.
- Hollywood 36, Calif.

Europe:

- 1 Leinster Gardens
- Marble Arch, London

British Isles:

- 1441 Industrial Blvd.
- Hollywood 36, Calif.

should be shot and sent, unprocessed, to the company via prepaid air express. If you want the film back in case it is not purchased, you should enclose, along with the last sheet, the necessary return postage.

Like the networks, established news-reel companies are contract-bound to use experienced Union cameramen when they are available. However, if you happen on the scene of an interesting news event and cover it with your camera, you can be reasonably sure that your exclusive footage will be examined and probably purchased regardless of your professional standing.

The following are some of the top markets for 16mm news film at this time:

CBS Television News
485 Madison Avenue, New York, N.Y.
NBC Television News
30 Rockefeller Plaza, New York, N.Y.
Newstime News Inc.
469 W. 55th St., New York, N.Y.
News Of The Day
450 W. 56th St., New York, N.Y.
Paramount News
341 W. 13rd St., New York, N.Y.
Universal Newsreels
105 E. 106th St., New York, N.Y.

Names of news directors and the call letters of TV stations in your local area may be had from trade publications available at most public libraries. The 1958 copy of "Telecasting: Yearbook—Marketbook" is one of the publications listing this information.

The NBC news department points out that any story worth filming is worth at least a hundred feet of film. Rarely should any more be needed to adequately tell a story. Roll after roll of essentially duplicate footage is wasteful of material, time and effort.

How much a hundred foot roll of film will sell for is perhaps the hardest point to pin down. Fifteen or twenty dollars, plus replacement of film with unexposed stock, is usually the minimum for an average story. A TV network sale might bring from seventy-five to a hundred and fifty dollars. Unusual expenses in filming the story, degree and type of competition (both yours and the buyer's), how exclusive your film is and

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finally, just how newsworthy is the story are factors that are considered by the buyer in establishing price.

A word about some of the ethics involved: Never try to find a higher bidder for your film after you have agreed to deliver the film to someone for an accepted price. Nor should you offer the same (or similar) footage to a competing market. Sales to non-competing buyers is often all right, provided neither is led to believe he has an "exclusive" on the film.

Understandably, most markets are reluctant to open a floodgate which will swamp them in useless footage. On the other hand, anyone buying news film will have a ready ear for coverage of a genuine news story. Finally, but no less important, it is well to remember that the best sales approach in the world will never sell your film—unless the film itself is good, too.

TV COMMERCIALS

(Continued from Page 87)

ciates the activity of the work just that much more.

Our darkroom provides immediate processing of all our stills. In addition, it serves our art studio with "instant" photographic and photographic of flat and dimension work. Artists can have a line-tone shot of a building, a distortion shot of a line of type, or a line interpretation of a half-size subject within two or three hours. Clients can check color transparency prints in 24 hours. A department store client gets same day service on countless stills of merchandise for newspaper advertising.

In spite of the extent of our interests in our own photography and recording, we continue to buy a growing volume of work from outside sources. Systemized commercials that make sense for our clients still attract our purchase orders. For it is not our purpose to "do everything ourselves" but to fill the big, black gap between the TV radio station level and the large studios and production houses. There's a growing number of advertising agencies who today are producing clever TV commercial films for a very few hundred dollars. They are shaking their own heavy stills for print advertising. They are recording their own discs and tapes for radio.

We think it's a good idea.

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look for
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BY
LEE CRANEY

PHOTOGRAPHIC ASSIGNMENTS

(Continued from Page 96)

REPUBLIC STUDIOS

"Wells Fargo" (Overland Productions) Earl Bellamy director, "Bridges Go" (Wendell Glass Productions) Edw. Ludwig, director.

• **HYAC KIRKPATRICK, "Wagon Train"** (Revue Productions) Various directors.

• **MARK STEINMAN, ASC, "M Squad"** (Revue Productions) James Nicholson, director, "Honor Scoundrel" (Revue Productions) Various directors, "The Millionaire" (Don Freedman Productions) Various directors.

• **RAY RINGBAUM, ASC, "Soldier Playhouse of Stars"** (Revue Productions) Various directors, "Special Agent Seven" (Revue Productions) J. Benton, director, "Squaring" (Revue Productions) Various directors, "M Squad" (Revue Productions) David Rock, director.

• **WILLIAM SCHWAB, ASC, "Leave It to Beaver"** (Gambler Productions) Various directors, "Special Agent Seven" (Revue Productions) Various directors.

• **JACK MANTA, Flagstaff beer commercial** William Whitney, director.

• **LEONARD LINDEN, ASC, "M Squad"** (Revue Productions) David Rock, director, "Allied Photographers" (Revue Productions) Various directors, "The Millionaire" (Don Freedman Productions) R. C. Springsteen, director, "Squaring" (Revue Productions) John Benton, director.

• **BOB KLINE, ASC, "Soldier Playhouse of Stars"** (Revue Productions) Various directors, "General Electric Theatre" (Revue Productions) James Nicholson, director, "M Squad" (Revue Productions) Don Taylor, director.

• **ELLENWORTH FREDERICK, ASC, "Suspense"** (Revue Productions) Robert Stevens, director.

• **HENRY FRIEDLICH, ASC, "Honor Scoundrel 52"** (Revue Productions) Al Muntz, director.

• **BURT GLASSBERG, "Special Agent Seven"** (Revue Productions) Jerry Haggert, director.

BOB

• **GEORGE STEAD, "From the Earth to the Moon"** (Columbia, 8-Reelers Productions) shooting in Mexico City with Joseph Cohen Byron Bolton, director.

MO-PAGE

• **GEORGE DEKART, ASC, "Alcoa Goodbye Theatre"** (Four Star Productions) Robert Flavin, director, "My Adams & Eve" (Bridgeport Productions) with Ida Lupino and Howard Duff Richard Kinnor, director, "Richard Diamond Private Detective" Various directors.

• **GUY ROE, ASC, "Dick Powell's Love Story Theatre"** (Four Star Productions) with Dick Powell Various directors, "Torchdown" (Four Star Productions) Various directors.

• **WILLIAM SKEAL, ASC, "Richard Diamond Private Detective"** (Four Star Productions) John Rock, director, "Alcoa Goodbye Theatre" (Four Star Productions) Don McLaughlin, director, Mobile gas and Kent cigarettes commercial, Wm. Twiss, director.

• **WILLIAM MARSHALL, "Joseph Carson Show"** (Four Star Productions) Glen Nyby, director.

Note:

The television productions in the listings in these columns are indicated by asterisks.

NAL BOACH STUDIOS

• **EDWARD FITZGERALD, ASC, "The Gale Storm Show"** with Gale Storm, Tom McLeod, director.

• **PAUL IVANO, "Telephone Time"** with John Nether, Various directors.

• **LOTHAR WORTH, ASC, "Love That Jill"** Wilbur Seiter, director.

20TH CENTURY-FOX

• **CHARLES CLARK, ASC, "The Barbarians and the Genies"** (CinemaScope & Deluxe color, shooting in Japan) with John Wayne, John Huxley, director.

• **JOSEPH MACDONALD, ASC, "The North Frederick"** (CinemaScope) with Gary Cooper and Star Parker, Philip Dunne, director.

• **LEON SWANSON, ASC, "The Reckless"** (CinemaScope, Deluxe color) shooting at Marlin, Arizona, with Gary Cooper and Jean Collins, Henry King, director.

• **LEO TUCKER, ASC, "A Nice Little Bank That Should Be Robbed"** (CinemaScope) with Tom Ewell, Mickey Rooney and Don Merrill, Henry Levin, director.

UNIVERSAL-INTERNATIONAL

• **WILLIAM DANIEL, ASC, "And Bode A Tiger"** (CinemaScope) with Jane Alynne and Jeff Chandler, Robert Kazane, director.

• **BARBARA LUTHER, ASC, "Never Say Anything Small"** (CinemaScope & Color) with James Cagney and Shirley Jones, Charles Reisner, director.

• **REYNOLD MEYER, ASC, "The Worst Witch"** with Andrea Martin and William Reynolds, Wil Geiss, producer-director.

• **PHIL LINDEN, "The Perfect Furlough"** (Color & CinemaScope) with Tony Curtis and Janet Leigh, Blake Edwards, director.

• **JOHN GLASSBERG, ASC, MONTY COMMERICAL** W. Geiss, director, Dodge and Buick Buick commercials, Jack Daniels, director.

• **ARTHUR ARING, ASC, Chrysler commercial** W. Geiss, director, Marlboro commercial, Peter Monahan, director, RCA commercial, Jack Daniels, director.

WARNER BROS.

• **JOSEPH BURN, ASC, "Across the Everglades"** (Shallberg Productions) Eastman color, shooting in Florida, with Christopher Pennock and Gayer Rose Lee, Nicholas Ray, director.

• **JOSEPH LA SUTHA, ASC**, *The Naked and the Dead* (CinemaScope & WarnerColor, RKO Pictures) with Aldo Ray, Cliff Robertson and Raymond Massey. Raoul Walsh, director.

• **FREDERICK A. YOUNG**, *"Indiscreet"* (CinemaScope, shooting in England) with Cary Grant and Ingrid Bergman. Stanley Donen, producer-director.

• **JOSEPH BRILL, ASC**, *"Horse Behavior"* with John Saxon and Dan O'Herlihy. Merwin Leffley, director.

• **FRANK FISHER, ASC**, *"The Man's Story"* (WarnerColor, Ford Zemanow Prod.), shooting in Africa with Audrey Hepburn and Peter Finch. Fred Zemanow, director.

• **HAILEY WOODLEY, ASC**, *"Cali 45"*. Various directors.

• **PERRY FINEMAN**, *"Lovers"* with Clint Walker. Various directors. "Sugarfoot" with Will Hutchins. Pete Adams, director. "Cali 45" with Wayne Duns. Richard Barr, director.

• **KURTIS DE PAUL, ASC**, *"Sugarfoot"*. Pete Adams, director. "Willy Messer commercial". Mel Decker, director.

• **HAROLD STINE, ASC**, *"Maverick"*. Various directors.

• **CARL BERGER, ASC**, *"Maverick"*. Richard Bar, director.

• **WILFRED ANDERSON**, *"Sugarfoot"*. Lee Shohei, director.

• **ARMELA FLETCHER, ASC**, *"Katie Altemus commercial"*. Pete Monahan, director. "General Electric commercial". Ford commercial. Dave Monahan, director. "Aero Wax commercial". Virgil Vogel, director. Ford commercial. Robert Levine, director.

HOLLYWOOD BULLETIN BOARD

(Continued from Page 80)

any members will vote to select the one considered by them the best achievement in cinematography for 1957. Nominations in all categories will be announced by the Academy on February 17th. Awards presentation will take place the evening of March 26th at the B.K.O.-Pantages Theatre in Hollywood. The event will be televised coast to coast.

Probably the most important annual awards event, next to the Academy's, is the annual poll conducted by *Film Daily*, New York industry trade paper, to select its "Fiftieth Anniversary Film." *Film Daily* at close of each year polls the nation's press critics, film reviewers and commentators for opinions on the five best Male Stars, Female Stars, "Finds" of the Year, Year's Outstanding Directors, Best Screenplays, and Best Photographed Pictures.

In the last category, the following were voted for the 1957 Fiftieth Anniversary award:

"Around the World in 80 Days," Eustel Linden, A.S.C. (MGM).
"Fanny Face," Ray June, A.S.C. (Paramount).

"The Pride and the Passion," Franz Planer, A.S.C. (Stanley Kramer-United Artists).

"Rustler County," Robert Suttors, A.S.C. (MGM).

"The Silent World," Edmond Sechna, (Filmmag-Columbia).

Of the five, only "Fanny Face" is on the Academy's Preliminary List this year for Cinematographic Achievement.

Winton C. Hoch, A.S.C., associated with C.V. Whitney Pictures for the past three years, has obtained release from his

contract which had two years to go. Hoch, a three-time Academy Award winner, has "Oceans" for camera work on "Joan of Arc," "She Was a Yellow Ribbon," and "The Quiet Men." His last chore with Whitney was photographing the recently completed "The Missouri Transfer."

Karl Struss, A.S.C., returned from Puerto Rico last February following a six-month sojourn there where he photographed two feature films for J. Harold Odeh Productions. Because no motion picture stages exist there, all interiors for the production were shot in natural locations using portable incandescent lighting equipment.

Dr. Charles A. Daily, A.S.C. Associate, assigned from Paramount Studio last month where he had been associated with Studio's Engineering Development Department for over fifteen years.

Leon Shamroy, A.S.C., has been assigned by 20th Century-Fox to photograph "The Bravado," which Henry King will direct. Shamroy accompanied King to Mexico last month where locations were scouted and arrangements made to start shooting this month.

James Weng Howe, A.S.C., last month, screen-treated a new imitation snow substance developed by Columbia Studio Engineers, along with a new system for creating a more natural effect in snowfalls. Backwood drive next the studio was roped off and traffic re-routed while photographic tests were made for snow scenes scheduled for Columbia's forthcoming "Bill, Back and Cradle," which Howe will photograph.

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Classified Ads

(Continued from Preceding Page)

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documentary material for TV. We open to take on
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209 West 44th St.

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Morton Grove, Illinois

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BOOKS, BOOKLETS and BROCHURES

Underwater Equipment—Frejohn Under-
water Photo Equipment Co., 90
Cricket Ave., Ardmore, Pa., has avail-
able a new booklet, "Undersea Sports—
1957" which illustrates and describes the
company's line of equipment and ac-
cessories for underwater photography,
both motion picture and still. Contents
of these own manufacture are based as
well as water-tight blimps for use with
cameras of other makes. A "must" litera-
ture for cinematographers who may
someday engage in shooting pictures
underwater or in Florida springbreak.
Copies are available free by writing the
manufacturer and mentioning *American
Cinematographer* magazine.

Sound Readers—A descriptive catalog
which illustrates and describes the com-
pany's complete line of optical and opti-
cal-magnetic sound film readers is
offered by Precision Laboratories, 1139
Utica Ave., Brooklyn, N.Y.

Sports Analysis—Available free from
Eastman Kodak Co., Rochester 4, N.Y.,
is a new leaflet, "Kodak Motion Picture

Films and Equipment for Sports Analy-
sis." Illustrated 4-page folder describes
capabilities of widely used 16mm cam-
eras, lenses, film and projectors for
this type of work and stresses features
of the Kodascope Analyst II projector,
which was designed specifically to meet
needs of coaches and athletic directors
in analysis of films either screened or
projected on its built up table top viewer.
Make request to Sales Dept. of com-
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Animation Equipment—Bowls Engi-
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geles 27, Calif., offers an attractive plas-
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illustrates and describes the company's
complete line of animation stands, ac-
cessories and equipment. Copies are
free to qualified persons making request
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Per film Movie Makers—An up-
date English language version of the
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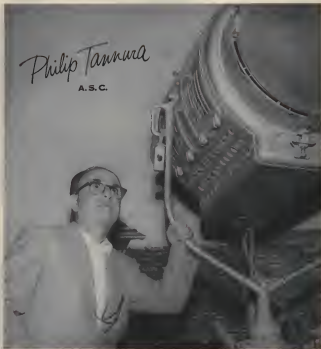
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